

## Make Inferences

Authors often expect the reader to draw a conclusion not clearly stated in the text. The writer gives hints or clues that lead the reader to make an inference about a character or an event. The reader needs to use these clues and personal connections to construct a deeper understanding of the text. This process is called *inferring*. When you *infer*, you go beyond the surface details to see other meanings the details suggest or *imply* but are not stated in the text. The clues are in the text, but the connections and the final inferences are in the reader's mind.

For years I struggled with how to teach inference. Even after multiple demonstrations and think-alouds, some of my students still struggled with this strategy. I remember telling them they had to "read between the lines." They didn't have a clue about what that meant. I finally had a breakthrough while reading *Teaching Reading in Middle School* (Robb, 2000). Robb explains how readers must access a variety of clues authors give us to imply information. By drawing attention to these text clues, I was finally able to help my students understand the process of inferring. Authors leave clues that help us discover implied meanings in the following four ways:

- \* Dialogue between characters
- \* Actions a character decides to take
- \* Physical descriptions of characters
- \* Inner thoughts of characters that are not spoken as dialogue

### *Make Inferences From Dialogue (including speaker tags)*

**Background:** The reader should consider the dialogue between two characters in a story and ask, "What is the character thinking?" or "How did the character say those words?" or "How did the character feel when she said that?" The reader uses the dialogue and personal connections to make inferences about the character. There are several ways a teacher can scaffold a student to make an inference from dialogue.

“... quoting the great writer Umberto Eco, 'Reading is the taking of inferential walks. The text offers point A and point E, and the reader must walk points B, C, and D to reach point E.' Reading of all kinds requires continual inference-making, because so much of what an author communicates is not directly stated.”

Jeff Wilhelm (2001), *Improving Comprehension with Think-Aloud Strategies*, p. 25

**STEP 1: Understand Speaker Tags.** Prompt: *How did the character say that?*

A speaker tag is the phrase that tells the reader *how* something was said. Sometimes students do not infer because they do not read the speaker tag, or they do not know the vocabulary used in the speaker tag.

Explain that speaker tags tell the reader how a character says something. The speaker tag often leads the reader into making an inference from dialogue. For example, the following dialogue draws different inferences from the speaker tag.

Example 1: "I'm not going to the mall," she giggled.

Example 2: "I'm n-n-not going to the mall?" she wailed.

Example 3: "I'm not going to the mall!" she declared in defiance.

Since it is difficult for children to read with expression if they read silently, they should whisper-read the story. Tell them to read dialogue the way the character would have said it. As you circulate among the students, listen for appropriate intonation and expression and ask, "How would the character say that? What does *whined* mean? If the character whined when she said that, how would it sound?" Students might be asked to demonstrate verbs like this (after they've had a chance to consider the definition and practice privately). Another clue to reading dialogue with expression is often found in the adverbs. Phrases such as *she said crisply* (or *savagely*, or *curiously*), give text clues that help readers make inferences from dialogue. If a student is not making an inference from a speaker tag, check to see if the tag includes an unfamiliar word.

**STEP 2: Visualize Facial Expressions.** Prompt: *How did the character feel when he said that? How did the character's face look when he said that?*

Use a small sticky note or flag to mark dialogue where the author expects the reader to draw an inference. Students use the dialogue to make an inference about the character's feelings by drawing the character's face on a sticky note placed next to the dialogue. As you circulate among the students, ask individual students to talk about the character's feelings. Students may need a brief lesson on how to draw various expressions such as *scared*, *angry*, *surprised*, etc.

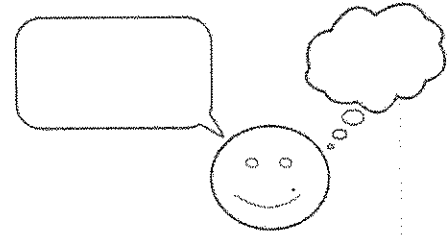
**STEP 3: Create Speech Bubbles/Thought Bubbles.** Prompt: *What was the character thinking when she said that?*

Flag some dialogue in the book. Students draw a face and write something the character says in a speech bubble and what the character might be thinking in the thought bubble. If you find that students are not challenged with this strategy, you might have chosen a text that is too easy. I did this activity with ninth graders reading *Macbeth*. It was excellent for helping the students discover implied meanings in Shakespeare's

plays.

**STEP 4: Speech Bubbles/Thought Bubbles.** Prompt: *What was the character thinking when she said that?*

This time, the students flag a significant dialogue in the book and find dialogic clues for making inferences. They write what the character says in the speech bubble and what the character might be thinking in the thought bubble.



**STEP 5: Two-Column Notes.** Prompt: *In the book (the character said . . .) / In my head (I think . . .)*

Students flag a line of dialogue in the book where they made an inference, record the page number of the dialogue under the column "In the Book," and write their inference under the column "In My Head." This is the last scaffolding step. Once students are able to do this without your help, they understand how to make inferences from dialogue and are ready to learn how to use other text clues.

In the Book	In My Head
p. 7	I think the character is afraid the other kids will make fun of him.

### *Make Inferences From a Character's Actions*

**Background:** Often an author has a character do something in the story to help the reader make an inference. The reader must use the text clues (actions in this case) and personal experience (background knowledge) to make inferences. The reader should consider specific adjectives, adverbs, or phrases that describe the character's behavior.

**STEP 1: Visualize facial expressions from a character's action.** Prompt: *How is the character feeling when he does that? Describe the character's facial expressions.*

The teacher flags some action in the book where the reader is expected to draw an inference. Students use the action or event to make an inference about the character's feelings by drawing the character's face on a sticky note or on a blank sheet of paper.

**STEP 2: Create thought bubbles.** Prompt: *What is the character thinking when she does that?*

Now the students flag an action in the book and write what the character is thinking in a thought bubble.

**STEP 3: Make two-column notes (In the Book/In My Head).** Prompt: *What am I thinking about the character now?*

The students flag an action in the book where they made an inference from a character's actions. They write the page number under "In the Book" and their inference under "In My Head." This is the final scaffolding step for this text clue. Students are now able to make inferences from a character's actions.

### *Make Inferences From Physical Descriptions*

**Background:** Sometimes authors help the reader make an inference about a character by describing what the character looks like. Words that describe a character's facial expression, body size, clothing, hair, etc., are text clues that help readers make an inference about the character.

Read Washington Irving's description of Ichabod Crane from *The Legend of Sleepy Hollow*. Notice the inferences you make about Ichabod based solely upon the author's description.

*He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock, perched upon his spindle neck, to tell which way the wind blew.*

**STEP 1: Create Two-Column Notes (In the Book/In My Head).** Prompt: *What do I infer about a character as a result of the character's physical description?*

Flag a character's physical description where the reader is expected to draw an inference. Students write the page number in the left column (In the Book), and they write what they are thinking about the character in the right column (In My Head).

**STEP 2: Two-Column Notes (In the Book/In My Head).** Prompt: *What do I infer about a character as a result of the author's physical description of him or her?*

Now students flag a place where the author describes a character's physical traits. They write the page number under the column labeled "In the Book," and their inference under the column labeled, "In My Head."

### *Make Inferences From a Character's Inner Thoughts*

**Background:** Authors leave clues about a character's thoughts that help readers infer. These words are not spoken in dialogue, but they let the reader know what the character is thinking. Students should study these thoughts and reflect on what they show about the character's mood, feelings, and personality.

**STEP 1: Make Two-Column Notes (In the Book/In My Head).** Prompt: *What do I infer about a character as a result of the character's inner thoughts?*

Flag a character's inner thoughts where the reader is expected to draw an inference. Students write the page number of the flag in the left column (In the Book), and they write their inference about the character in the right column (In My Head).

**STEP 2: Make Two-Column Notes (In the Book/In My Head).** Prompt: *What do I infer about a character as a result of the character's inner thoughts?*

After you've identified a passage that reflects a character's thoughts, now students assume responsibility for flagging a place in the book where the author describes a character's inner thoughts. They write the page number under the column labeled "In the Book" and their inference under the column labeled, "In My Head."

The following cards help students use text clues to make inferences. When you teach each text clue, distribute that card to the students to use during reading. Once you have taught students all four text clues, distribute a different card to each student. As they read, students make inferences from the text clue on the card. After reading, students discuss inferences they made.

<p><b>Physical Traits</b></p> <p>What does the character look like? How does the author describe a character's facial expression, looks, and gestures?</p> <p><i>The character is . . .</i> <i>So I think . . .</i></p>	<p><b>Dialogue</b></p> <p>Why did the character say that? What is the character thinking? Visualize the character's expression and gestures. What are you thinking about the character?</p> <p><i>When the character says . . .</i> <i>I think . . .</i></p>
<p><b>Action</b></p> <p>Why did the character do that? What might the character do next? <i>I think the character does this because . . .</i></p>	<p><b>Inner Thoughts</b></p> <p>What is the character thinking? Why didn't the character say this out loud? What do the character's thoughts show you? <i>The text says the character thinks . . .</i> <i>So I think . . .</i></p>

*Evaluative Level: Classifying Inferences.*

"At this point, students should be able not only to make an inference, but also to classify the inference. They need to be able to explain what led to that inference (dialogue, action, physical traits, inner thoughts).

**STEP 1: Make Modified Two-Column Notes for Inference Classification** (see chart below). Prompt: Where do I make an inference? What text clues did the author give to help me make that inference? Flag a place in the text where the reader is expected to make an inference. The students classify the inference (dialogue, action, physical traits, inner thoughts), write the page number in the left column (In the Book), and then write their inference in the right column (In My Head).

**STEP 2: Now students flag a place in the text where the reader is expected to make an inference.** The students identify the source of their inferences (dialogue, action, physical traits, inner thoughts), write the page number in the left column (In the Book), and then write their inference in the right column (In My Head). The following chart can be used as a scaffold for this activity.

Evaluative Scaffold for Making Inferences

Inferences from <b>Dialogue</b> (including speaker tags)	
In the Book (page #)	In My Head (I think . . .)
Inferences from <b>Action</b>	
In the Book (page #)	In My Head (I think . . .)
Inferences from <b>Physical Descriptions</b>	
In the Book (page #)	In My Head (I think . . .)
Inferences from a Character's <b>Inner Thoughts</b>	
In the Book (page #)	In My Head (I think . . .)

**Comprehending Visual Information**

Visual information includes pictures, diagrams, figures, maps, legends, scales, charts, graphs, time lines, etc. These text features are found in informational text because they enhance comprehension, yet most children need explicit instruction on how to read them. In *Reality Checks*, Tony Stead devotes an entire chapter to visual literacy and offers

suggestions on how to teach this strategy with whole-class demonstrations.

*Literal Level: What does the chart say?*

The first step in teaching visual comprehension is showing students how to read a graph or chart. If students are proficient with this skill, you can skip these activities and do those described for the interpretive level.

**Just the Facts**

Students record facts they learn from the chart or diagram. Simply stated, they are reading the map. Students may need explicit demonstrations on how to use a scale, key, compass, and legend. During discussion, students share one of their facts, and the other members of the group refer to the diagram to confirm it.

**Green Questions (answered in the diagram, chart, or other visual)**

As students read a text with a map (or chart or graph), they write "green" questions in their notebooks that can be answered from the chart. During the discussion, students take turns asking their questions to the group. Students are encouraged to use the map to answer these questions.

*Interpretive Level: What can I infer from the diagram?*

At this level, students are expected to draw conclusions from visual information. They read the chart and write statements that are implied rather than stated. Students can create If . . . Then . . . statements to support this process.

**Inferred Facts**

Students read a chart or map and record facts that can be inferred (not clearly stated) from the chart. It is critical that students already know how to make inferences from text before they try to make inferences from visual information. Often students can write an inferred fact by comparing or combining visual information. As students share their inferred facts, they should explain how they used the chart to make their conclusion.

“It is assumed that when information is presented in a visual format, children are naturally able to understand it, because there are no strings of words to decode and comprehend. If anything, I find that children struggle even more with visual information than with words.”

Tony Stead (2006) *Reality Checks*, pp. 149–150

### Red Questions (not answered in the diagram, chart, or other visual)

Students read the text and write "red" questions that ask for inferences or judgments. For example, a diagram may indicate there are more kangaroos in one part of Australia than in other parts. A red question would be, "Why are there more kangaroos in that part of Australia?" The chart does not give this information, but students can use background knowledge to make an inference. Students should record their own answers in their notebooks, but they should understand that red questions may not have one correct answer. After reading, share and discuss the questions to clear up any misconceptions.

### Yellow Questions

Distribute the "yellow" question cards and support students as they consider a question that requires them to compare, contrast, or identify a cause and effect relationship using the visual information. For example, "Compare kangaroo populations in Queensland and in Western Australia."

### *Evaluative Level: What opinion do I have about the information?*

Students write a question about the diagram that requires an opinion or judgment. You may give students one of the following questions as a scaffold:

- \* Why do you think . . . ?
- \* Do you agree that . . . ?
- \* Do you think it was right for . . . ?
- \* Why do you agree or disagree with the author's position on . . . ?

Note: Not every diagram or chart can be analyzed at the evaluative level. Information that invites comparison, contrast, or cause-and-effect judgments works best.

### Poetry Analysis

Using poetry during guided reading provides one of the best contexts for teaching the process of comprehension because poems force readers to slow down, reread for meaning, and think deeply. Poets use sensory images that help readers visualize, and they use figurative language that requires readers to make inferences and connections. In addition, most poetry selections are short enough to be completed in one or two days.

### *Select a Text*

Select a poem that is at an instructional level for the group. The challenge usually comes from the text structure, new vocabulary, and figurative language. If the students can easily understand the poem on the first reading, it is not appropriate for guided reading. A good



source of poetry for elementary students is the Poetry for Young People Series (Sterling Publishing Company). Each book contains child-appropriate poems written by famous poets.

### *Identify a Focus Strategy for the Group*

To determine an appropriate strategy focus, read the poem and reflect on your own comprehension process. What did you do to help yourself understand the author's message? Did you visualize? Did you reread to clarify confusions? Did you make connections? What questions did you ask as you read? Also consider the needs of the students. What strategies do they need to explore and practice? Just about any comprehension strategy can be taught using poetry. At first you should focus on only one strategy, but understanding poetry almost always requires the reader to use several at the same time. Whatever your comprehension focus, it is best to teach it on a fiction text before you introduce it with poetry.

### *Introduce the Poem*

Before the students read the poem, you should give some background information on the poet, especially if the poem has an historical context. Clarify any time-period vocabulary and discuss unfamiliar words unless context clues are provided.

### *Read and Respond*

Your lesson will be more powerful if you have students write as they read each stanza rather than after they finish the entire poem. You want to capture the comprehension process as the students read, not after they have read.

### *Literal Comprehension Strategies*

The following strategies help students grasp the literal meaning of a poem. It is important that students clearly understand what the poet said before they can interpret what the poet means.

**Clarify:** Students identify words or phrases they did not understand and write the strategies they used to clarify the text: *I didn't understand this part so I . . . reread the text . . . thought about an experience I had . . . visualized the setting . . . related it to the time period . . .* and so on.

**Visualize:** As students read the poem, they illustrate each stanza. I almost always have students visualize poetry because it lets me know if they understand what they are reading. Have crayons or markers available so students can include color words from the poem in their illustrations.

**Make Connections:** As students read the poem, they write the connections they are making to life experiences and other texts. To push their thinking, ask students to write how their connections helped their understanding. Connections help readers visualize, identify with a character's feelings, or predict.

**Ask Literal Questions (green):** Students stop after each stanza and write the questions that are answered in the poem. Green questions begin with *Who*, *What*, *Where*, *When*, and *How*. Asking literal questions while reading a poem helps the reader understand what the author is saying. It may be necessary for students to ask some literal questions before they are able to summarize.

**Summarize:** Students should always summarize each stanza to paraphrase what the author is saying. Do not expect the students to interpret each stanza (*"What does the author mean?"*). Interpretation is best done after the students read the entire poem.

**Figurative Language:** Students circle or highlight examples of similes, metaphors, and/or personification.

### *Interpretive Comprehension Strategies*

Now that students understand the literal message, it is appropriate to boost their comprehension by asking them to make inferences and interpret the poem. Be cautious of expecting every student to come to the same conclusion. The goal is to lift the processing level of the students, not to agree on one interpretation.

**Ask Inferential Questions (red):** Distribute the red question cards (page 215) to scaffold students to make inferences or clarify confusions: *I wonder why . . . What does the author mean when s/he says . . . ? What do the two roads represent?*

**Make Inferences:** Most poems contain implied meanings that must be inferred by the reader. When students respond with "I'm thinking . . ." they are making an inference. Affirm the students when they make an inference that is different from those made by their peers. When you value their interpretation and ideas, students will be willing to take more risks and share their inferences. For advanced readers, challenge them to underline the exact words from the poem that triggered their inference: *I'm thinking this because in the poem it says . . .*

**Interpretation:** When you ask students to share their interpretations of a poem, be sure to value every response. You want students to make a personal interpretation and

support it with the text: *I think the author is telling us . . . or I think the author means . . . because he says . . .*

**Figurative Language:** Students interpret similes, metaphors, and personification by describing the comparisons. For example, *The author compares trees to time because they both change.* Students can also think about the mood the poet was trying to create through the use of figurative language.

### *Evaluative Comprehension Strategies*

After students read and analyze the poem (using some of the strategies listed above), ask them to share (in writing) why they think the author wrote the poem. I always have students write their responses before we share because I don't want them to forget what they were thinking or to discount their opinion because of what another student says. Also, if every student first writes his or her opinion, you can read the students response and assess areas that need more teaching and support.

### *Combine Strategies*

Once students are proficient with individual strategies, ask them to respond to the poem. Good readers use a variety of strategies to comprehend challenging text. By using the following examples, you are replicating the process of comprehension. Each strategy on the chart is completed for each stanza.

Example 1

Clarify	Visualize	Summarize
Students write down words or ideas that confused them and what they did to help their understanding.	Students draw the details in the stanza.	Students summarize the most important ideas in the stanza.

Example 2

Visualize	Question	Summarize
Students illustrate the stanza.	Students write questions that come to mind as they read.	Students summarize the most important ideas in the stanza.

Example 3

Visualize	Connect	Summarize
Students illustrate the stanza.	Students write the connections they make as they read the stanza.	Students summarize the most important ideas in the stanza.

Example 4

Visualize	Literal Analysis	Interpretative Analysis
Students illustrate the stanza.	What did the author say?	What did the author mean?

### *Individual Prompting*

As your students read silently and write a short response to each stanza, you should work with individuals. If some are having trouble writing a response, work with them first and scaffold their comprehension. Ask them questions that uncover their confusions: "Was there a tricky part for you? Was there something you didn't understand? Is there a word you don't know?" Prompt them to share their thinking: "What are you thinking now? What questions are you asking yourself?" Even though you are working with these students in the same group, and they are reading at about the same level, you will have to differentiate your prompting to meet their individual needs.

### *Share and Discuss*

It is usually best if students share and discuss after each stanza. That way you can clarify confusions before they continue reading. I have students read and write for about 10–15 minutes while I circulate among the group and coach individual students. Students should spend the final five minutes of the lesson discussing the poem and the focus strategy you selected for their response. If all the students are working on the same strategy, you can encourage risk-taking by saying, "Did anyone have a different way of saying that?" I prefer to read each student's response prior to the sharing so no one is embarrassed. It isn't helpful for students to share a response that is totally off the mark. It is your job as the teacher to guide and support the students during the individual prompting so they are successful when they share their responses. Do not get so caught up in the strategy that you lose sight of the poem. The goal of every guided reading lesson is to construct meaning and extend understanding.

### *Continue the Poem the Next Day*

If you are unable to complete the poem during one guided reading lesson, it is appropriate to continue it when you meet with the group again.

### **Evaluative Comprehension**

I have included evaluative levels with each strategy, but it is also important to consider ways to teach this strategy on texts specifically written to evoke opinion and emotions. Evaluative comprehension requires students to identify and understand an author's bias, assumptions, persuasions, facts, and opinions in order to make a personal judgment.

### Thesis-Proof

The purpose of this activity is to help students gather support and opposition for a thesis statement (or argument). It works with either fiction or nonfiction. Sometimes the thesis is clearly stated in the heading or title of the article. If not, the teacher should give students the thesis to write across the top of their paper. Underneath this, students make two columns, and label one SUPPORT and the other OPPOSITION. Then, as students read the text, they will jot down the key ideas, making certain they fall either under supporting or opposing the thesis. After students evaluate the thesis for support and opposition, they can identify the side they agree with or they can develop a different position.

For example: Students can read an article about hurricanes and flood insurance. The thesis might be "The federal government should provide flood insurance for people who live along the Gulf Coast." As students read the article, they record facts that support and oppose the thesis statement.

Thesis: The federal government should subsidize flood insurance for Gulf Coast residents.	
Support	Opposition
Not all insurance companies provide flood insurance.	People who live in Tennessee shouldn't have to pay for the flood insurance of people who choose to live in hurricane-prone regions.
Flood insurance is too expensive.	People don't have to live on the coast. They can choose to live other places that don't flood.

### Backtalks (Wilhelm, 2001)

After students read a text, they get to talk back to the author or to a specific character, person, or group. Students should write down their ideas and take turns reading them to the group. To lift the discussion, assume the role of the person (or author) the student is talking back to.

“Evaluative understandings are an important branch of comprehension that often gets overlooked in nonfiction because of our focus on getting children to simply find the facts.”

Tony Stead (2005), *Reality Checks*, p. 114

There are a variety of response formats you can use when teaching evaluative comprehension. Here are a few:

My opinion	Proof from the text
Facts from the text	Opinions from the text
Quote (direct from the text)	Personal response: <i>What does this mean to me?</i>
Author's opinion (from the text)	My opinion: <i>What do I think about this topic?</i>

### **Reciprocal Teaching (Palincsar & Brown, 1984)**

Reciprocal teaching is an interactive instructional method that was developed to improve reading comprehension. Although it was originally designed to be used with nonfiction texts, it works with fiction as well. Students first receive modeling and guided practice with four reading strategies: clarify, question, summarize, and predict. Once students learn how to respond to these strategies, they take turns leading discussions of a text.

- \* *Clarify:* Students identify a place in the text where they were confused and share the steps they took to repair meaning.
- \* *Question:* Students use key information in the text to form a question.
- \* *Summary:* Students summarize the text.
- \* *Predict:* Students make a prediction about what they think will happen in the text.

### *Steps to Reciprocal Teaching*

**STEP 1:** During a read-aloud or shared reading, introduce the reciprocal teaching strategies to the entire class. Do a different strategy each day and have students practice the strategies in small heterogeneous groups.

**STEP 2:** During guided reading, students practice *one* of the strategies on an instructional level text. As students read, they write their response while you circulate and support individual students. After reading, students share their responses. Repeat this step with all four strategies.

**STEP 3:** Each student receives a different strategy card. As students read a text, they write a response for their strategy. You should work with individual students as needed. During the discussion, students take the lead and teach their strategy to the group. Your

role is to facilitate the discussion, lift the students' understanding, and provide feedback. The goal of reciprocal teaching is for students to apply these strategies automatically when they encounter difficulties while reading independently.

### Strategy Cards

Distribute the following cards to the students as you teach each strategy. Students use the response starter on the card to help them apply the strategy to text. The original reciprocal teaching strategies include *summarize*, *clarify*, *predict*, and *question*. I have added the *make a connection* and *visualize* cards to accommodate six students in a group and provide additional practice in those strategies.

Reciprocal Teaching Strategy Cards

PREDICT	SUMMARIZE	QUESTION
<p>Fiction: What will happen next? How did you make that prediction?</p> <p><i>I predict that . . . because . . .</i></p> <p>Nonfiction: What will you learn next? What helped you make that prediction?</p> <p><i>I predict I will learn . . . because . . .</i></p>	<p>In one or two sentences, use key ideas to tell what you have read. Be clear and concise.</p> <p><i>This passage is about . . .</i></p>	<p>What question did you ask yourself as you read?</p> <p>What were you wondering as you were reading?</p> <p><i>I'm curious about . . .</i></p> <p><i>I wonder why . . .</i></p> <p><i>How . . .</i></p> <p><i>What would happen if . . .</i></p>
CLARIFY	MAKE A CONNECTION	VISUALIZE
<p>What confused you as you read the passage?</p> <p>Were there any words you didn't understand? How did you figure them out?</p> <p><i>At first, I didn't understand this word (or idea) so I . . .</i></p> <ul style="list-style-type: none"> <li>• reread and looked for clues</li> <li>• used unknown parts in the word</li> <li>• tried to put myself in the character's place</li> </ul>	<p><i>This reminds me of another book I've read . . .</i></p> <p><i>This reminds me of a time I . . .</i></p> <p><i>This reminds me of something I've learned . . .</i></p>	<p>What did you see in your mind as you read the text?</p> <p>Draw a picture that helps you remember and understand what you read.</p> <p>Share your picture with the group and explain it.</p>

The following chart lists each strategy explained in this chapter. Next to the strategy are scaffolds or tips for teaching it at the literal, interpretive, or evaluative level. The final column lists the pages where you can find a complete description of the procedures.

Scaffolds for Literal, Interpretive, and Evaluative Comprehension Strategies				
Strategy	Literal scaffolds	Interpretive scaffolds	Evaluative scaffolds	Page
Retell	<ul style="list-style-type: none"> <li>• STP - <i>stop, Think, Paraphrase</i></li> <li>• Beginning-Middle-End (B-M-E)</li> <li>• Five-Finger retell</li> <li>• S-W-B-S - <i>somebody/Wanted/ Did/ So</i></li> <li>• Who? What?</li> <li>• Green questions</li> <li>• VIP (external)</li> </ul>	<ul style="list-style-type: none"> <li>• VIP (internal)</li> <li>• Red questions</li> </ul>	<ul style="list-style-type: none"> <li>• VIP (internal and external)</li> </ul>	160, 164, 171, 172, 211–214
Visualize	<ul style="list-style-type: none"> <li>• Be the illustrator</li> </ul>	<ul style="list-style-type: none"> <li>• Picture explains implicit ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Picture explains opinion or conclusion</li> </ul>	203, 204
Predict	<ul style="list-style-type: none"> <li>• Write predictions</li> </ul>	<ul style="list-style-type: none"> <li>• Predict &amp; Support</li> </ul>	<ul style="list-style-type: none"> <li>• Predict-Support-Adjust</li> </ul>	205–206
Connect	<ul style="list-style-type: none"> <li>• Make connections</li> </ul>	<ul style="list-style-type: none"> <li>• Interpret connections</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate connections</li> </ul>	207–209
Ask Questions	<ul style="list-style-type: none"> <li>• Fact-Question</li> <li>• Green questions</li> </ul>	<ul style="list-style-type: none"> <li>• Yellow questions</li> <li>• Red questions</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluative questions</li> </ul>	209–214
Determine Importance	<ul style="list-style-type: none"> <li>• VIP (external)</li> <li>• Who and What?</li> </ul>	<ul style="list-style-type: none"> <li>• VIP (internal)</li> <li>• Be the illustrator</li> <li>• Create titles</li> </ul>	<ul style="list-style-type: none"> <li>• VIP (internal and external)</li> <li>• Important/Interesting</li> <li>• Identify theme</li> </ul>	215–217
Main Idea & Details	<ul style="list-style-type: none"> <li>• Flag main idea</li> <li>• Turn heading into a main-idea question</li> </ul>	<ul style="list-style-type: none"> <li>• Infer the main idea</li> <li>• VIP (internal)</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate and defend inferred main ideas</li> <li>• VIP (internal and external)</li> </ul>	218–219
Summarize	<ul style="list-style-type: none"> <li>• Use key words</li> <li>• S-W-B-S</li> </ul>	<ul style="list-style-type: none"> <li>• Synthesize</li> <li>• Draw conclusions</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate summaries</li> </ul>	220–222



Strategy	Literal scaffolds	Interpretive scaffolds	Evaluative scaffolds	Page
Cause/Effect	<ul style="list-style-type: none"> <li>Identify explicit cause/effect relationships</li> </ul>	<ul style="list-style-type: none"> <li>Identify implied cause/effect relationships</li> </ul>	<ul style="list-style-type: none"> <li>Evaluate cause/effect relationships</li> </ul>	225–227
Character Analysis		<ul style="list-style-type: none"> <li>Action-Trait</li> <li>Character Trait Web</li> <li>Sociogram</li> </ul>	<ul style="list-style-type: none"> <li>Action-Motivation</li> </ul>	227–230
Infer		<ul style="list-style-type: none"> <li>Make inferences from text clues</li> </ul>	<ul style="list-style-type: none"> <li>Evaluate inferences</li> </ul>	231–236
Visual Literacy	<ul style="list-style-type: none"> <li>Just the facts</li> <li>Green questions</li> </ul>	<ul style="list-style-type: none"> <li>Inferred facts</li> <li>Red questions</li> <li>Yellow questions</li> </ul>	<ul style="list-style-type: none"> <li>Evaluative questions</li> </ul>	211–214, 236–238
Poetry Analysis	<ul style="list-style-type: none"> <li>Visualize</li> <li>Summarize</li> <li>Identify literary elements</li> </ul>	<ul style="list-style-type: none"> <li>Question the poet</li> <li>Interpret literary elements</li> </ul>	<ul style="list-style-type: none"> <li>Author's purpose</li> </ul>	185, 238–242
Evaluate		<ul style="list-style-type: none"> <li>Fact/Opinion</li> <li>Thesis-Proof</li> </ul>	<ul style="list-style-type: none"> <li>Backtalks</li> </ul>	242–244